## THE MONTPENSIER COLLECTION.

Splendid Examples of the Old Masters.

MURILLO AND ZURBARAN.

The Golden Age of Spanish Art.

ITALIAN MASTERS

Where Turner Sought Inspiration.

#### VELASQUEZS PORTRAIT

The Finest Collection Ever Seen in America.

Boston, Sept. 21, 1874. There was yesterday a private view of the col-ection of paintings loaned by the Duc de Montpensier to the Art Committee of the Boston Mu-seum. It will be remembered that these paintings were removed from the palace of St. Telmo, at Seville, to Gibraltar, as a precautionary measure. in consequence of the continued troubles in Spain. It was at first intended that they should find a temporary resting place in London; but, owing to the death of Sir Edwin Landseer, the Royal Academy withdrew the offer of space that had been made to the Duke. Owing to the prompt action of Mr. Codman, of Boston, and the kind offices of Mr. Auguste Laugel, long private secretary to the Duc d'Aumale, the paintings were secured to the public of Boston for at least one year, on the sole condition that the pictures should be insured to their estimated value against marine and fire risks.

The number of works contained in the collection does not exceed thirty, but their value more than compensates for their fewness. Several paintings of importance have been loaned by private parties. in order to increase the interest of the exhibition. Some twenty-one of the works belong to

THE MOST BRILLIANT PERIOD OF SPANISH ART. beginning with Luis de Morales, surnamed the Divine, who was born in 1509, and, passing through the brilliant progression of artists until ches the great master, Bartholomeo Estaban de Murillo, in whom the wonderful succession of Spanish masters culminated. The period covers only some seventy years, and yet it includes the great constellation of artists that raised the anish school to a place only second in the beaven of art.

"THE VIRGIN OF SORROWS,"

First in point of chronological order stands Luis de Morales, born in 1509, whose genius did not save him from the frowns of fortune. He studied at Valladoild and Toledo and early acquired great reputation, so much so that he was summoned to the Court; but some ill-disposed persons having prejudiced the King against him on his arrival he was given the expenses of his journey and sent back in disgrace. Fortune then abandoned him and he fell into great poverty. Philip f., passing through Badajoz in 1581, seeing the poor artist, said to him. "YOU ARE OLD MORALES."

to which he promptly replied, "and poor, Sire." The King was touched and conferred on the old man a pension of 300 ducats, which he enjoyed till his death, five years later. In his drawing this artist was severely correct. His anatomy was exceedingly learned, while his finish was most elaborate. All these qualities are present in the work which represents him in this collection. In the catalogue it is called "The Madonna with the Dead Christ in Her Arms" (18). We are inclined to the opinion that it is the work known in Spain as "The Virgin of Sorrows," which is looked upon as the masterplece of the artist. The hands and head especially are painted with a perfection of minutise and a finish

WORTHY OF HOLBEIN. The modelling of the forms, too, is exquisitely delicate, displaying protound acquaintance with anatomy. The story of the Virgin's sorrow is told arms with absolute impassiveness; but, though the body in its posture reveals that Death has accomplished his work, the artist has deprived it of the repulsiveness that would attach to a merely literal study of a corpse. Although the dead body occupies the foreground, attention is skilfully directed to the sorrowing mother, whose grief is denicted with a power of emotional expression truly marveilous. This work at one time formed part of the Spanish Gallery at the Louvre. It is the only canvas of "the divine Morales" in the

Next in order of time comes Pedro Orrente, born in 1560, at Monte Alegre, in the Province of Murcia. It is thought that he was a pupil of Bassano, of Valencia, but others hold he only imitated this master, and that he received lessons from Greco at Toiedo. Some of his most remarkable works were executed at Murcia, Valencia and finally at Madrid. Like Morales he belonged to a period when

predominated in art. His brush was energetic. facile and correct, but his invention was capricious. His manuer was very original, and as he was a master in the treatment of light and shade he specially sought to produce striking effects. He is represented in the collection by three pictures which deal with the history of Jacob. They are principally remarkable for the boldness of

THE LIGHT AND SHADE TREATMENT and the truthful manner in which the flocks of sheep have been painted. In this branch of art he leaves the best of the modern artists far behind. Beside the flocks of sheep that accompany Jacob the best studies of Verboeckhoven become weak. The form and woolly texture of the sheep are reproduced with marvellous truth to nature and without any appearance of effort. The facility of this master's execution is proved by the number of sheep introduced and which are all painted with the same perfection and masterly boldness.

JUAN DE RIBALTA. It is said that love first drew Ribalta's attention to art. In order that he might obtain the hand of an artist's daughter in marriage he repaired to Italy and there worked with success for many years. He settled at Valencia. He is represented in the present collection by

"THE ECSTASY OF ST. FRANCIS OF ASSISSI," which displays his cheracteristic severity of design and great anatomical knowlege. His color is atrong and tree from mannersm.

José de Ribera, who deserves to rank with Michael Angelo for boldness of conception and vigor of execution, is represented by only one canvas, which, though it bears evidence to the masterity vigor of his execution, conveys an unfaithful idea of the artist's works. Ribera delighted in publics.

masterly vigor of his execution, conveys an unfaithful idea of the artist's works. Ribera delighted in painting

THE STRONGER EMOTIONS

and passions. He was essentially a male artist, and his crucifixions and executions exhibit something of delight in the contemplation of human agony. The nature of his art was no doubt influenced by his associations, and, as his life was a very eventiul one, we have reason to believe that he was more conversant with seenes of suffering and violence than with life in its pleasanter phases. Having studied sometime under Ribbalta he went to Italy. Here, for some reason, he abandoned art and adopted the profession of arms. In this he was unlucky, for, being captured by the Moors, he was held as a prisoner for five years. Returning to Italy, he studied under Caravaggio. Having visited Farma, to see Correggio, he was delighted by that artist's work. He made an effort to acquire his style, but found it unsuitable to his genus. He songht striking effects, but too often selected his subjects merely to show

merely to show

HIS ANATOMICAL KNOWLEDGE

or to strike the beholder with horror or afright.

The example in the collection, "Cato, of Utica,
Tearing out his Entrails," belongs to the latter
class and not even the admirable manner of its

execution can prevent a feeling of disgrate dered by the subject. So far as the engenmerely is concerned it exhibits the incomparable pridering and miraculous energy and audacrand guish this masser's works. It are which distinges the control of Ribert's paintings are remarkable amined closely or at a distartiat, whether exsame effect. In order to proceed the produce the artist it is necessary to stage of his value as an iery of Madrid. He is this works in the Galpoint of vigorous exectors are this best, and in position compares favorably with the great artists.

position compares far aron and boldness of composition and the Duc d'Olivares form part We do no and the Duc d'Olivares form part We do no and collection of the Madrid Gallery. We do no and collection of the Madrid Gallery rests, and the internal evidence of the works veir this theory. Both pictures are evidently by the collection of the works veir this theory. Both pictures are evidently by a familiar hand, have not the exact similarity of expression with the larger portraits that we would naturally look for in a copy. They seem rather the work of a man knowing well his models, who drew freely the design for a larger work. They are valuable as showing that even in comparatively small canvases Velasquez never lost. The CUNNING OF HAND, the decision or breadth of treatment, which characterizes his larger canvases. This artist's works are particularly worthy of note, because he was the first of the great masters who turned to bumanity for inspiration, and showed the power of art to raise up and give importance to objects in themselves mean and despicable. He made man his special study, seeking to present him as he was, without any attempt to idealize him. He to descend to the level of kings, courtiers, soldiers and beggars, and has left us pictures of the men of his time which are simply invaiuable. Of an observing and mathematical mind, his genius was ill suited to those great conceptions which demand warmth of soul and exaltation of feeling; but as a painter he was univalled in the truthfulness and naturalness of his productions. Master of the whole gamin to art, his drawing is remarkable in its purity. On his canvases he seems absolutely to play with piperfecteries of propagales in the propagale of the difficulties of elevation and distribution of light, while his treatment of linear and arial perspective approached well high to

we find a thorough understanding of the difficulties of cievation and distribution of light, while his treatment of linear and aerial perspective approached well night to perfection. As a portrait painter he excelled all Spanish artists, and took rank with the greatest men of other nations in this department. The present collection is fortunate in the posession of an admirable specimen of his power in this direction. It is a portrait supposed to be of himself, and displays all the qualities of perfect modelling.

RICHNESS OF COLOR, harmony of tone and learned distribution of light that we find in the best works of Titian. In all the powers that could be acquired by deep and unceasing study Velasquez stood pre-eminent. What he wanted to renuer him the greatest of artists was imagination, force of conception and profundity of thought; and these no industry could give him. His works seldom come into the market. In the Warwick sale, in 1859, an equestrian portrait of Don Luis de Haro was purchased for 32,920 francs, and at the sale of Guillaume II. (1850) the portraits of Philip IV. and the Duc d'Olivares were sold for 38,850 florins.

BOCANEGRA.

This artist was born in Grenada, but the date of his birth is not positively known. He died in 1688, He was exceedingly vain, and his indiscretions finally caused his death. He was a learned colorist, and limitated Van Dyck, but exaggerated on his style. He is represented by a work of no great merit, entitled

""HE REPENTANT MAGDALEN."

A richt dressed ladvis putting off ner diamonds.

merit, entitled

"THE REPENTANT MAGDALEN."

A richly dressed lady is putting off ner diamonds, and, we suppose, preparing to withdraw from a simili world, which she has suddenly found to be not as pleasant a place as sne once thought it. The moral lesson conveyed is a good one, though a little old, and will serve even for the present day, though, probably, had the lady lived in our time she would have been satisfied with making a statement. The action is theatrical, but the color is rich.

Figh.

Four very important works, by Zurbaran, occupy one side of the room where the purely Spanish works are assembled. They are, "The Annunciation," "The Adoration of the Shepherds," "The Adoration of the Magi" and "The Circumcision," which formed originally the great altar piece of the Cartnusian Convent at Cadiz.

"The Adoration of the Magi" is painted in the artist's best style, and is fall of grandeur,

ERILLIANT EXPECTS

tist's best style, and is full of grandeur,

BRILLIANT EFFECTS
and solid studies. It is unquestionably the best
work in the collection, in the grandeur and nobleness of its composition, boldness of drawing and
richness of color. In these qualities it is perhaps
unsurpassed by any work by the same
artist, who has the advantage over his
rivals of appearing at his best, while
they are represented by some of their
less happy efforts. In this picture the Virgin is
represented as an humble maiden, holding on her
knee the Infant. Behind her chair stands St.
Joseph, who is presented as an unmistakable
lberian. The chief figures are the old Magus, who
kneels kissing the higant's hand, and a splendid
looking Spanish cavalier, who occupies the centre
of the group, the third Magus being represented
by a negro. The painting has all

by a negro. The painting has all THE DISTINCTIVE SOMBRENESS Of the Spanish school, relieved by a Caravaggio-like treatment of light and shade. An immense mass of light has been thrown on the figures in the foreground, which have been finished with the greatest care, and the result is a truly marvellous effect. The dignity of the composition has been well mantained in all the figures, and nothing that could take away from the impressiveness of the scene has been introduced. In his other canvas, "The Adoration of the Shepherds," painted, as a Latin inscription informs us, for King Philip, the forms of common life are introduced in the realistic manner. In this picture the lifant is exposed on a conch and the Victor to duced in the realistic manner. In this picture the Infant is exposed on a couch and the Virgin is in the act of removing the white covering cloth. Some shepherds are kneeling in adoration on the right and some children on the left. Behind, angels are seen singing, one accompanying on the guitar. In the clouds a choir of cherubims intone a song of joy, and an angel clad in scarlet, who is playing on a huge harp, seems to be chef d'orchestre. In the background peasants are seen hastening to pay homage. The composition is very spirited and full of devotional leeling, though some of the assistants do not seem very much impressed; but in point of color it falls far below "The Adoration of the Magi." It possesses, however, more of the distinctive characteristics of Spanish art. The assistants are all Spanish peasants, exceedingly naturalistic, and are Drawn with great pregent and vigor. "The Circumcision" is admirably painted, with great breadth of treatment. This admirable group of paintings is completed by "The Admuniciation." Though full of sweetness and religious feeling it is not equal in execution to its companions. "A Monk Praying" furnishes an example of this artist's skill in potraits and is painted with vigor and decision. The painter of these works, Francisco Zurbaran, was born in humble life at Fuente de Cantos in Estremadura, in the year 1598. He was first employed as a laborer, but his taste for painting procured for him patrons who enabled him to proceed to Madrid, where he entered the studio of Roelas. During his life he acquired great fame and popularity, He died in 1962.

In the centre of a large field of brown cloth is hung

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THE SOLITARY EXAMPLE OF MURILLO

which the collection boasts. It is evidently regarded by the Committee of Arrangements as the gem of the collection, for a place of nonor has been created for it. Placed on the wall to the right of the entrance it occupies a very large space; not that it is a large canvas, but it has been set in a a field of brown cloth so as to bring out its qualities in the most striking manner. From this isolation and the arrangement of the light it enjoys special advantages over the other works, for whatever could be done to bring out its beauties has been done by the committee. And it must be admitted by even the least enthusiastic admirer of Murillo that the picture deserves all the care and attention that has been lavished on it. All the sweetness of expression, grace of line, warmth of color and harmony of tone that we are accustomed to look for in the happiest effort of this master may be found in this work. It is painted in his

and though it may not claim to be one of his best efforts, it exhibits the best qualities of his art. Murilio's "Holy Family" is wanting in the estatic religious feeling of the older artists. It is simple, sweet and poetic, but does not breathe the devotional feeling and profound belief that distinguished the earlier Christian art. The Virgin, child and attendant angels playing on fidule and guitar are

guished the earlier Christian art. The Virgin, child and attendant angels playing on fidule and guitar are

PURELY HUMAN;

idealized certainly, and inabued with exquisite delicacy and tenderness, but still human. There is little trace here of the enthusiasm of his highest religious ideal, which found expression in the marveilous 'immaculate Conception,' on which ne seems to have concentrated all that was most poetic and enthusiastic in his nature. The lines of composition in this "Holy Family" are subtle and graceiu to a remarkable degree, and, combined with details of univalled harmony, form a most perfect ensemble. The estimation in which the works of this great artist are held may be judged from the fact that fitteen pictures stolen by Soult, and which were sold with his collection in 1852, brought 1,163,245 francs; the "immaculate Conception" alone, which was purchased for the Gallery of the Louvre, being sold for 613,000 francs.

Francisco Herrera, known as El Viejo, to distinguish him from his son, has been much less fortunate than his countryman, Murillo, in the treatment he has received at the hands of the committee. His two spiendid groups of mitred heads, representing

FATHERS OF THE CHURCH.

have been hung well nigh up to the heaven to which they belong. It is to be regretted that this should have occurred, as the two groups in question fare canvases of nususal merit, the painting of these heads with mitres that look like tongues of fiame offering almost insurmountable difficulties to artistic treatment. Not alone has this difficulty been overcome with great skill, but the composition has been rendered very striking and suggestive by the manner in which they are combined. In the painting of the heads great vigor is displayed and the treatment recalls vividiy the qualities of Tintoretto.

Two of the most interesting works in the collec-

tion are placed immediately underneath. They are landscapes by Herrera, the younger, and exhibit remarkable qualities in

are innuscapes by Herrera, the younger, and exhibit remarkable qualities in

THE ATMOSPHERIC TREATMENT,
which recalls the best efforts of Turner. There is here all the luminous rendering of light which we find in the great English painter, without his exaggerations. And it would be interesting to know whether Turner ever studied the works of this Spaniard, whose work combones the qualities that we admire in Claude and Turner, and is suggestive of both. Nothing could be more delightfully refreshing than the cool silvery grays of the sky, which seem absolutely to vibrate in the lar distance. And yet there is nothing in these pictures to attract the popular eye. But the art connoises were will examine them with unalloyed pleasure. We recommend the picture to the attention of our own landscape artists. They will find in them subject for study and imitation. We should be curious to see some

SPANISH RUSKIN

to see some

SPANISH RUSKIN

trace the influence of Herrera in forming Turner's manner, if such influence really existed.

With these landscapes we pass from the Spanish school of art to the few examples of the Italian masters which reinforce the collection. It may be well to state here that the real interest of the collection depends as much on the fact that the works composing it illustrate the whole period of grand Spanish art as on the unusual merit of some of the examples. For this reason we have reviewed the works in their chronological order, pointing out the merits and defects of the various artists. The few examples of Italian art in the collection do not intrinsh any motive for the adoption of the same orderly method and we prefer to take up

pointing out the merits and delects of the various artists. The few examples of Italian art in the collection do not furnish any motive for the adoption of the same orderly method and we prefer to take up 'THE WORKS OF SALVATOR ROSA as exhibiting something of the sombreness and severity of Spanish art. Indeed, Salvator Rosa and Caravaggio seem to be the connecting link between the art of the two peoples. Two landscapes by the former artist hung with the Spanish pictures arrest attention by the bold and original style of their treatment. The scenes are wild almost savage, and traced with a free and strangely vigorous hand. In one of them some horsemen are riding at full speed down a savage gien. The group is a mere accessory, but the figures are painted in with wonderful spirit and sense of motion. They are well conceived and of the gloomy wildness of the vale. The color is severe and not over agreeable, but it is well in harmony with the scene, which is intended to be grand and savage, not pleasant. The gloom of Salvator Rosa's genius was, no doubt, deepened by the circumstances of his carly life. Born in poverty, about felds, he would probably have perished unknown had he not been discovered by Lefranc. During his life he won recognition, but made hosts of enemies by his indulgence in bitter sarcasm at the expense of his contemporaries, he died in 1673. An important group by secastian del Pfombo, which has suffered from the influence of time, gives a glimpse at the style of work done by the man whom Michael Angelo set up as RAPHAEL'S RIVAL.

A woman is about to cover a sleeping child with a gauze veil, and the way in which the texture of the veil in his part of the procession of the Sacred Cevorium," by Vander Meulen, does not deserve special note. It is a pretentious canvas of not much value.

The technique, too, displays admirable skill, joined to graceful composition.

In order to make a better show some works of questionable merit have been hung in the second room devoted to the exhibition of the collectio

### TO EUROPE FOR FIFTEEN DOLLARS.

The Cunard Line Commence Their Opposition Fight with the National Line-Steerage Fares Tumbled Down from Twenty-seven and Twenty-five Dollars to Fifteen!

As predicted in Sunday's HERALD, the agents of the North Atlantic Steamship Conference failed to agree at their meeting yesterday. The result will be that passengers can now return to Great Britain for \$15, instead of \$27 and \$25. The fight in the Conference is between the National and Canard lines, the former having commenced to run opposition to the Cunarders to Boston, and claiming the right on account of being a younger the Cunarders. The question of freight to Boston has also entered into the discussion. A few minutes after the Conference at No. 29 Broadway was over, the first blow was struck and the Cunarders commenced the fight by selling \$15 tickets. Their example was speedily ioliowed by the State line of Scotch steamers, who sell tickets at \$12 net, allowing \$3 commission to agents. The other lines asked all kinds of prices, \$20 being accepted in more than one case. The general remark made by the representatives of the lines belonging to the Conference was that it was very hard on them to have to suffer by the quarreling of the Cunarders and National line on account of the Boston trade. During the recent competition of the Seston trade. During the recent tuese shores at rates varying from \$12 to \$15, the former being the rates at which tickets are sold to agents. Juring the recent high rates the American company's European steamers have been reaping a rich harvest, as that line has steadily refused to enter the Conference and has been carrying passengers at \$17 to Liverpool. Mr. Francklyn, the agent of the Cunard steamers, who was absent at the last meeting, was present yesterday. A last attempt at a reconciliation is to be made to-day, but as war has been declared and a formal disruption of the Conference has taken place by the sale of \$15 tickets, no soluway was over, the first blow was struck declared and a formal disruption of the Conference has taken place by the sale of \$15 tickets, no solution can, it is thought, be possibly arrived at. The companies in Liverpool have been selling £3 tickets for New York, say \$15, for many days past. As matters now stand the fight between the National and Cunard lines promises to be a long and bitter one.

## A NUISANCE ARRESTED.

The Danger of Trifling with Ladies who Advertise in the Herald.

Carlo Bondeiro Panciatichi, of No. 105 Fourth avenue, was arrested yesterday afternoon by Captain Irving and Detective Leany and locked up at the Central Office. He is charged with writing obscene, insinuating and insulting letters to ladies who had advertised in the HERALD and other journals. Signor Panciatichi's method was to select some announcement from the col-umns of the Herald through which a lady was seeking employment, and under pretence of having something to offer in the way of occupation, adroitly convey an indecent proposition. In one case the Italian ruffian had the temerity to send his picture, and that caused his fall. The portrait was sent to Captain Irving, with instructions for the arrest of the original, and it followed almost at once. Captain Irving handed the picture to Detective Leahy and desired him to hold himself in readlness. A letter, purporting to be sent by a lady, was despatched to the Italian. The note requested an appointment, and Panciatichi promptly went to the point indicated, expecting to find a victim to his evil acts awaiting him; but he found instead Detective Leahy, who at once secured the scoundrel. Upon being conveyed to the Central Office the prisoner was searched and on him were discovered a large number of letters ready for the post. They were nearly all alike, written in but English and containing the most insulting propositions to the ladies to whom they were addressed. He each case the advertisement answered was cut out and pinned to the top of the note, so that no mistake could occur. The fellow's folly and meaning were so thinly disguised that his prompt and condign punishment is certain. He will be arraigned at the Tomos Police Court this morning. lady was seeking employment,

DEATH OF AN ARCTIC EXPLORER.

Mr. Henry W. Dodge, an Arctic explorer of considerable reputation, dropped dead about five o'clock on Sunday afternoon in a Futton street, Brooklyn, dining saloon. The deceased, who was forty-six years of age, was a navigator by profes. sion and a man of high literary attainments. He accompanied Captain Hall as third officer, was an executive officer in Dr. Hayes' expedition to the Arctic regions, and was also one of the "see pilota" on the Juniata. He wrote a number of vanable works, and recently aided in compling several works on Arctic explorations. The deceased resided at No. 194 Sands street. Of late he had several apopiectic fits, and it was in one of these he expired. Coroner Jones will hold an inquest over the body to-day.

# FLEETWOOD PARK.

#### TWO PINE TROTTING CONTESTS

Gloster the Winner of the \$10,000 Race and George B. Daniels of the \$1,000 Purse.

#### SIX THOUSAND SPECTATORS.

There was an immense gathering at Fleetwood Park yesterday afternoon to witness the trotting announced to take place, the number being variously estimated from six to seven thousand. The grand stand was filled, the banks above the homestretch were thronged, the field was full of venicles of all kinds, and the club house balconies were crowded. On the upper baicony several ladies and gentlemen who accompanied the Irish riflemen to this city were seated, looking on apparently well satisfied with the trot ting which came off during the afternoon.

Two contests were on the programme, the first being a purse of \$10,000, divided into four parts, the winning horse to receive \$4,000, the second \$3,000, the third \$1,800 and the fourth \$1,200; the distance two-mile heats, three in five, in harness. There were four entries for this event, comprising Mr. Alden Goldsmith's brown gelding Gloster, W Lovell's bay mare American Girl, A. T. Merrill's black gelding Camors, and William Humphrey's chestnut gelding Judge Fullerton. Before the start American Girl and Judge Fullerton sold for about equal amounts in a majority of the pools, but after the first heat Gloster was the favorite, and he continued to be the favorite at long odds to the end. He won the race apparently very easily, although American Girl scored the second heat; Gloster, however, was not allowed to try for that heat. He had no

trouble in winning the others.

The second trot was between horses that had never beaten 2:31, for a purse of \$1,000; \$550 to the first, \$300 to the second and \$150 to the third horse; mile heats, best three in five, in harness. For this there were eight entries and five start ers. These were James McKee's sorrel gelding George B. Daniels, John Chambers' bay mare Molsey, Dan Mace's gray mare Heatherbloom, H. Peterson's gray mare Cora F. and H. Casey's brown stallion William Turnbull. The two last named were distanced the first heat. George B. Daniels was the favorite throughout the race. He won the race, scoring the first, third

The track was in very fair condition considering the amount of rain that has fallen during the past week, and the time made by Gloster is simply wonderful.

The following are the details of the trotting as

#### The First Trot.

that point three-quarters of a length in 1307.
American Girl led a length to the point of rocks up the hill, and was a length and a half ahead at the three-quarter pole. She trotted very easily up the homestretch, her driver inviting the driver of Judge Fullerton to "come along." American Girl won the heat by two lengths in 2:22%, Judge Fullerton fifty yards in front of Camors, who had his nead in front of Gloster.

Third Heat.—Gloster still the favorite, selling at \$180, American Girl \$100, the field \$65. Camors led, Judge Fullerton second. Gloster third, American Girl fourth. Judge Fullerton took the lead on the turn. At the quarter pole, which was passed in 34½ seconds, Judge Fullerton led one length, Camors second. one length ahead of Gloster, who had broken up; American Girl à length behind. Camors and Judge Fullerton trotted close together along the lower turn, and as they passed the half-mile, in 1:07½, Folierton had the best of it by a neck, Camors two lengths in advance of American Girl, the latter two lengths in front of Gloster. The latter then, as be began to climb the hill of the backstretch, rapidly bassed Camors, the mare going with Gloster, atter Judge Fullerton. At the three-quarter pole Judge Fullerton. At the three-quarter pole Judge Fullerton advance of Camors, the mare going with Gloster, atter Judge Fullerton advance of Camors, the latter apparently making no effort to keep up with the others. Gloster trotted rapidly after Judge Fullerton, tollowed by the mare. The driver of Fullerton commenced waipping at the drawgate, but this was useless, as Gloster was much the laster horse and passed him easily. Gloster came home a winner of the heat by a length. American Girl and in foot of Fullerton by a head. The time of the heat was 2:21.

Fourth Heat.—Gloster sold for \$20, all the others as a field \$75. Camors had the nest of the

heat by a length. American Girl came in in front of Fulierton by a head. The time of the heat was 2:21.

Fourth Heat.—Gloster sold for \$320, all the others as a field \$75. Camors had the best of the send-off, Gloster second, American Girl third, Juage Fulierton fourth. American Girl trotted rapidly around the turn and took the lead to the quarter pole, passing that point in 35 seconds, two lengths shead of Gloster, who was two lengths in ront of Camors, the latter two lengths in advance of Judge Fulierton. Going along the lower turn American Girl kept in Iront, and at the hall-mile pole was half a length shead of Gloster, the latter being eight lengths in advance of Camors, who was about the same distance in iront of Judge Fulierton. The latter two were no longer in the race. The half-mile pole was passed in 1:68. Going up the hill of the backstretch American Girl showed the way, and was half a length ahead at the three-quarter pole, but after that Gloster closed on her, drove her to a break, and then, passing her, came home a winner by a length, in 2:21. Camors was third, fifty yards behind, yet six lengths in advance of Judge Fulierton. Gloster won first premium, American Girl the second, Camors the third and Judge Fulierton the fourth prize.

The following is a The following is a

SUMMARY.

PLEETWOOD PARK, Sept. 20—GREAT CHAMPION RACE.—Purse \$4,000; to the first,
\$3,000 to the second, \$1,800 to the third and \$1,200
to the fourth horse; mile heats, best three in five,

First heat 34½ 1:07 Second heat 35 1:07 Tarrd heat 34½ 1:07% Fourth heat 35 1:08 The Second Trot.

The Second Trot.

First Heat.—George B. Daniels was the favorite, seiting for \$275, Moisey 75, Heatheroloom \$45, and Cora F. and William Tornbuil as a neid for \$50. Moisey was first away, G. B. Daniels second, Heatherbloom third, William Turnbuil fourth, Cora F. fith, and she broke up as soon as the word was given. Moisey and Daniels trotted head and head down the stretch toward the quarter pole; but as they reached that point Daniels went to the front and led half a length in 37 seconds, Moisey second, three lengths shead of William Turnbull, with was third, two lengths in front of Heatherbloom, Cora F. fifth and at a standstill. George B. Daniels then opened a wide gap on the lower turn and was twe lengths in front at the half-mile pole in 174, Moisey second, eight lengths shead of Heatherbloom, Turnbuil and Cora F. out of the race. From there to the score Daniels had it all his own way, and he won on a log by four lengths, Moisey second, eight

lengths in advance of Heatherbloom, Cora P. and Whiham Turnbull distanced. Time of the heat 2:29, Second Heat.—Daniels was a greater laworite than octore. The horses had a very good send-off, but believe they got well around the turn Daniels broke up and fell in the rear. Molsey was first to the quarter pole in 37% seconds, leading Heatherbloom two lengths, the latter four lengths ahead of Daniels. Molsey then opened a gap on Heatherbloom and was five lengths in front at the half-mile pole in 1:13, Heatherbloom a neck in advance of Daniels. The latter then passed Heatherbloom, and made an ensuccessful attempt to overtake Molsey. He shut up a great deal of the gap, but at the drawgate he broke up and ran a considerable distance. Molsey trotted steadily and won the heat by two lengths in 2:31%. Heatherbloom was ten lengths behind. Third Heat.—No betting. Daniels was away first. Molsey second, Heatherbloom close up, Molsey broke up at the quarter pole and a moment later Heatherbloom lollowed suit. Daniels passed the quarter pole in 3615 seconds, when Molsey and Heatherbloom recovered from their breaks Daniels was fifty yards in front of them. He carried this advantage to the half-mile pole in 1:12, and, coming on easily, won the heat by lour lengths in 2:35%. Dan Mace ran Heatherbloom from the three-quarter pole, and saved his distance thereby.

by four lengths in 2:33. Dain and a aved his distance thereby.

Fourth Heat.—Daniels took the lead, Molsey second, Heatherbloom third. At the quarter pole, which was passed in 37 seconds. Daniels led four lengths, Molsey second, two lengths in front of Heatherbloom. Molsey soon broke up and then the race was over. Daniels went to the half-mile pole fifty yards in front of Heatherbloom, who had passed Mossey on her way thither. Daniels passed the half-mile pole in 1:12. He came on easily and won the heat by six lengths, Molsey second, Heatherbloom third. Time, 2:334. Geo. B. Daniels won the first premium. Molsey the second, Heatherbloom the third.

The following is a

SUMMARY.

SAME DAY.—Purse \$1,000, mile heats, best three in five, in harness; \$550 to the first, \$500 to the second, \$150 to the third horse.

ENTRIES.

| Second, \$150 to the third horse. | RNTRIES. | J. McKee's ch. g. George B. Daniels. | 1 2 J. Chamber's b. m. Moisey. | 2 1 D. Mace's g. in. Heatherbloom | 3 3 H. Peterson's g. m. Cora F | dis. H. Casey's br. s. Wm. Turnbull | dis. J. Murnhy's b. in. Lady Daniman | dr. E. K. Bradbury's br. s. Berkshire Boy | dr. N. Hanna's b. g. Vanity Fair | dr. TIME. | Quarter, Haif. | M. Pirst heat. | 37 | 1:14 | 2:2:

#### WESTCHESTER COUNTY FAIR GROUNDS.

Two Trotting Events-May Bird the Winner of the Three Minute Purse and Fearless the Premium for Three-

The programme of trotting announced by the Society of Agriculture and Horticulture of Westchester county, and postponed from last week by the storm, was successfully inaugurated vesterday at the fair grounds, White Plains. The attendance, though not large, was of the most respectable character, fully fifty per cent being ladies. There were two events on the card, the first being a purse of \$500 for horses that had never beaten three minutes, mile heats, best three in five, in harness. Ot eleven entries there came to the score D. B. Gon's bay mare Carrie N., Asa Whitson's roan gelding T. E. Gordon, Dr. Cook's black mare Des-demona, James Patterson's bay mare May Bird and Otis Bort's brown gelding Roadmaster. In the few pools sold before the start May Bird brought even money against the field. She won the race in three straight heats, though she found game and dangerous competitors in both Gordon and Roadmaster. Gordon took second money and Roadmaster third premium.

The second event was a purse of \$100, for threeyear-olds, mile heats; three of the five entered coming for the work, these being Otis Bort's black mare Fearless, Carpenter's black coit Ed. Jones and R. M. Knapp, Jr.'s, gray colt Meteor. Fearless proved the winner without difficulty, Ed. Jones taking second money. Meteor was drawn after the first heat owing to lameness. Before the three minute purse was called a walking match of half a mile was decided, the society having of tered a sliver medal for such an event. Three young men-J. Marion Pollock, Charles Jones and John Franklin- trained for the trial and came to

Taylor.

James Patterson's b. m. May Bird.

1 1 1

Asa Whitson's r. g. T. E. Gordon.

2 2 2

Otts Bort's br. g. Roadmaster.

3 3 3

B. Goff's b. m. Carrie N.

4 4

Dr. Cook's bix m. Desdemona.

dis.

H. P. Dekay's b. m. Neilie kutherford.

dr.

A. Dolon's bik. s. Iona.

dr.

J. W. rompkins' gr. m. Madge.

dr.

M. H. Whippie's b. m. Lady Knapp.

dr.

P. Conover's ch. m. Lady Sill.

dr.

D. B. Amos' b. s. Eclipse Cay.

dr.

## PROSPECT PARK FAIR GROUNDS.

The fall trotting at Prospect Park Fair Grounds begins to-day and continues four days. There will be two trots this afternoon.

## WAVERLEY PARK

The third day at the Waverley Fair Grounds was largely attended. The programme included four races of which the third, a trot open to all for a purse or \$500, for which there were three entries was withdrawn. The other contest were very in

SEMMARY.

SEMMARY.

WAVERLEY FAIR GROUNDS, N. J., Sept. 21, 1874.—
Purse \$150, for horses that never trotted for money;
\$75 to first, \$50 to second, \$25 to third; mile
heats, three in five, in harness,
J. W. Hess? b. m. Phantom.
J. J. Hense b. m. Phantom. Adonis Windsor and b, m. Flora Windsor Time, 2:4814-0:00-2:4514-2:4314.

## THE MYSTIC PARK RACES.

BOSTON, Sept. 21, 1874. The Mystic Park running meeting, postponed from last week on account of rain, was continued to-day. The attendance was very good.

THE FIRST RACE was for the Ladies Stake, for two-year-olds, \$30 entrance, half forfeit. \$300 added. Of the seven entries only three came to the post, viz. :- Enlister, Ino and Elmwood, Enlister was the favorite

ter, ino and Elmwood. Enlister was the favorite at sight odds over Ino and won in flity-two seconds, ino second and Elmwood third.

THE SECOND RACE
was for the Morris Club purse of \$400, mile and a haif, for all ages; \$300 to the first, \$75 to the second, \$25 to the third. The starters were Lizzie Lucas, B. F. Carver, Lorena, Stockwood and Eciair. In the betting Lizzie Lucas was the favorite at two to one over the field, and won after a warm contest with B. F. Carver. Time, 2:40.

THE NATIONAL GAME.

Again De the Chicago "Giants" Come Out the Little End of the Horn.

The eighth game of the championship series be tween the Mutual Club and the Chicago Glants was played on the Union Grounds yesterday afternoon, and, notwithstanding the Mutuals played Higham a centre field, Allison behind the bat and Phelps in right field, the wonderful ball-tossers from the West were beaten two to one with the utmost ease. The game was very poorly played

iron the West were beaten two to one with the utmost ease. The game was very poorly played by both sides.

This victory places the Mutuals even on the list with the Bostons—each having won thirty-two games—and as the "Mutes" are playing a better game than their red-legged rivals their chances of winning the championship are bright indeed.

Appended is the score by innings of yesterdsy's match:—

Clubs. RUNS SCORED EACH INNINGS.
Clubs. lst. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 9th.
Chicago Giants. 9 2 0 8 0 1 0 2 2 7
Mutual 0 4 2 3 1 0 0 1 0 1 0 1 0 14
Runs sarned—Mutual, 4; Giants, 0
Umpire—W.m. Metlene, of Philadelphia.
Time of game—2 hours and 5 minutes.

The Athletics Beat the Atlantics. PHILADELPHIA, Pa., Sept. 21, 1874.

In a game of base ball played here to-day, between the Atlantic and Athletic Base Ball clubs, the Athletics were victorious, the score being 7 to 1.

The Philadelphia and Boston Clubs Boston, Mass., Sept. 21, 1874. The Philadelphia and Boston clubs played a game of base ball here to-day. The Philadelphia Club won; score, 10 to 8.

#### Base Ball Notes.

The Atlantics play the Hartfords this afternoon on the Union Grounds.

The Amateurs, of this city, have organized a picked ten to play against Brooklyn on Wednesday afternoon. It is not generally known whether or afternoon. It is not generally known whether or not Brooklyn has selected her ien as yet. If not it had better be done to-day, as no time can now be lost. It is doubtful if the following ten can be improved upon:—Rule, pitcher; Redmane, catcher; Devine, first base; West, second base; Brasher, short stop; Doscher, third base; Valentine, left field; Pike, centre field; Dunn, right field, and Clare, right short. The New York payers strenuously object to going to Prospect Park to play the game, and hold that it should be contested on the Union Grounds, which are accessible to all. Mr. Cammeyer says he will give \$50 to the winning party to be turned over to any charitable purpose they may elect. Now let the Brooklyn clubs hold a meeting to-night in the Nameless Club rooms, and settle this matter at once.

#### SHOOTING AT CREEDMOOR

Representatives from several regiments practised at Creedmoor yesterday. The weather was all that could be desired and the scores were generally first class. Private Jacob Jatter, Captain Fielschbein, Sergeant Major Stadier, Sergeant Lazar, Cerporal Kiauss and Private Kaeplur, o<sub>1</sub> Lazar, Cerporal Kiauss and Private Kaeplur, of the Fifty-fifth regiment, who have had but little practice, scored respectively, at 200 and 500 yards out of possible lorties, 29, 29, 28, 15, 14, 12.

Leutenant Colonel Hitchcock, Lieutenant Henderson, Corporal Engel, Corporal Banwan, sergeant Phelan and Private McAvey, of the Ninth regiment, scored respectively 35, 33, 32, 31, 29, 27. Sergeant Vannett, of the Seventy-ninth Regiment Rifle Club, won the Bruce gold medal, scoring 43 points out of 56; Sergeant Cameron, 42; Private Edmundstone, 41; Private Robertson, 41; Captain Lindsay, 40; Captain Ross, 39; Captain Clark, 39; Private Duke, 38; Lieutenant Addison, 36, TWELFTH REGIMENT TEAM

Sergt. W. C. Ready, Co. D. , 500 Capt. H. B. Smith, Co. D. , 500 Private John Beattie, Co. D. 500 Private John Beattie, Co. D. 503

Private W. S. Smith. Co. D. 503

Lieut. C. Heizman, Co. B. 500

Sergeant A. Wood, Co. D. 500

Private T. J. Dolan, Co. D. 500

Capt. J. T. Van Renssolaer, 230

Co. E. 500

Pvt. W. G. Carson, Co. D. 500

Adjt. W. H. Murphy. 200

Adjt. W. H. Murphy. 200

Private L. Moran Co. D. 500 2 -15 (sn. 2-16 (sn. 3-13 (so. 3-16 (so. 3-16 (so. 3-16 (so. 3-17 (so. 3-13 Private L. Moran, Cc. D. ... 2201 5.0 Private P. Doerle, Co. E. ... 280 5.0

Trivate P. Doerie, Co. E. .... [5,0] 0 3 0 2 4 - 9 3 20

The team total, 355, is the highest yet made at the range. The following are the names of the Twelten regiment team and reserve:—

TRAM—Licutenant Colonel H. A. Gildersloeve, 14 3 tenant H. Fulton, Captain H. B. Smith, Sergeant A. Wood, Private W. S. Smith, Adjutant W. H. Murphy, Sergeant W. C. Reddy, Private T. J. Dolan, Captain J. T. Van Rensselner, Private John Reattle, Lieutenant C. Heizman, Sergeant J. H. Wood.

RESERVE—Privates E. Yoger, P. Doerle, L. Moran, W. G. Carron, C. B. Waterbury.

## YACHTING NOTES.

The following passed Whitestone vesterday:-Yacht Atalanta, Mr. Astor, N.Y.Y.C., from New York for City Island.
Yacht Blond (no club), Mr. Montant, from White-stone for New York.

THE BROWN-MORRIS BOWING MATCH.

St. John, N. B., Sept. 21, 1874. come off on the Kenebeccasts on the 25th inst., is creating considerable interest. Brown is the

favorite, but Morris has many backers among Americans, who are arriving daily. Both men are in training and exercise on the course every day. WESTON OUTDONE. One Hundred and Fifteen Miles in Twenty-three Hours, Thirty-one Min-

utes and Forty-four Seconds. HAVERSTRAW, N. Y., Sept. 21, 1874. James Adams, of England, a pedestrian, has accomplished the feat of walking 115 miles in 23 hours, 31 minutes and 30 seconds. He made the lourteeath mile in 7 minutes and 44 seconds and the last mile in 8 minutes and 58 seconds. He walked in the Wigwam Hall, Haverstraw, Sep-tember 10, in the presence of a very large assem-biage.

## A BALLSTON SPA MYSTERY.

Whose Boy is Detained in the Back. woods!-The Missing Child Unknown in Brooklyn.
In this epoch of speculation as to the where

abouts of the missing boy, Charley Ross, and the uncertainty as to his fate, the public mind is deeply interested in all reported discoveries that may lead to his ultimate recovery. Ballston Spa. Saratogs county, New York, is in a state of great anxiety county, New York, is in a state of great anxiety as to the antecedents of a boy about ten years of age, who for the past two or three months has been kept by an old woman in a backwoods place near that far lamed resort of invalids. The custodian of the boy (who cannot possibly be Unarley Ross) was in the habit of receiving money from Brooklyn by mail, and a resident of that place, availing himself of this fact to obtain a clew to the chird's relatives, wrote the following letter to the Brooklyn police, which elicited the reply siso apnexed:—

ADDEXED:—

BALLSTON SPA, SARATOGA CO., Sept. 19, 1874.

To the Chief of Police of Brooklyn, L. I.:—

There is a boy kept by a woman in a backwoods place near here. The boy is about ten years old, and the woman say sixty years old. The boy says he used to live in Brooklyn.

He is not allowed to talk, as he is watched closely by the woman. This woman receives money from Brooklyn to pay their expenses. Has been in the neighborhood two or three months, is there any boy missing from your neighborhood answering to the above? If so please inform us by the return mail. Yours truly.

COLE & COMSTOCK.

THE REPLY.

Messrs. Cole & Comstock:

Sept 21, 1874.

Messrs. Cole & Comstock:

Gentlement The records have been searched and no information is obtained from them in relation to a boy being missed from this city, nor cau I give any information that would lead to the discovery of who the boy is then that would lead to the discovery of who the boy is Thanking you for your letter, I am yours.

Joint S. Folks, Superintendent Police,

Ar Possible Discovery.

Mr. William B. Brink, collector for the Green-point Ferry Company, visited Police Headquarters, corner of Court and Livingston streets, Brooklyn, at a late hour last night, and miormed Sergeant Frost, of the desective squad, that, having read the story of the boy who is detailed by the old woman in the woods, near Bullston Spa, Saratoga county, he had logmed the idea that the child might spossibly be his own missing son. Mr. Brink them stated that his boy, Charles F. Brink, mine years of age, had been missing ever since May 24. The boy, who is of light complexion, had du when last seen dark blue pants and jackst and black cap. His parents have advertised for him hill over the country, and have requested that information concerning him be sent to their residence, No. 206 Kent avenue, Greenpoint, Mr. Brink will go on to Ballston to-day lor the purpose of identifying and claiming the boy should no prove to be his long lost son.

# GOING TO JAIL

James E. Gaffney, George Cromer and M. R. Davis were locked up last night at the Central Davis were looked up last hight at the central office for saie keeping at the request of United States marshals from South Carolina, who are conducting the prisoners to the Albany Penitentiary. They are sentenced for the crimes of robbing the mails and visintions of the internal revenue laws. They will continue their journey to lau to-day.